*193 Prepositions do not occur as such but their place is taken by a large number of postpositions that are suffixed to nouns and have a prepositional sense, e.g. tuna-wapai, "from the water," uruyen-poirə, "to Uruyen," etc.

Conjunctions are quite absent. Co-ordinate words simply follow each other without conjunction and other connecting concepts are expressed by position, context, or suffixes expressive of relative concepts.

195 Interjections are very common but they are so simply organic or imitative that it does not seem justified to reduce them to standard form or to consider them as definite and definable words of the language. The international vocalic expressions of pain or surprise, a:, ai, etc., are often heard, also the less universal aka:, which appears to be widespread among the Caribs and is not so [153] common among other peoples. Imitative sounds, a tree falling, a machete-blow, a bird's call, etc., are constantly heard. 89

*193 Articles are absent.

Text.

539 The following short extract from the legend of Maichak must suffice here to show the Kamarakoto dialect in action.

maicha'	ɛpətipə	putapun	maicha'	ɛpətipə
Maichak	was	ignorant (knowing-less).	Maichak	was
Maichak	was	ignorant.	Maichak	was

tuwari	itetsɛton	tuwari-dõ	arautizõ
poor	his brothers-in-law	poor - than.	Notwithstanding
poorer than his brothers-in-law.			But

itɛtseru	epolupuy-ya	wai-kɛ	pemon-ya
his - method	found - he.	gourd (bottle)	man (Indian)
he found out how to get along.		A man	gave him

idepapə	tuna-wapai	idepakapə	idepatse
him - gave.	water - from	he - came	he - giving (at the same time)

a gourd bottle. He (the man) came out of the water (or stream), giving

wai-kɛ	morɛ -popɛ	erupapoyɛ	wai
gourd	Then	advised (or taught)	gourd's

him (Maichak) a gourd bottle. Then he showed him how

*285 colored parts of the pattern comprise parallel elements. In some cases, how-
531 ever, including the wapa and many (but not all) of the strands of an ama:tu, strands that belong to one set on the base turn at its rim in such a way that in part of side (spreading upward from each corner) strands that were all parallel on the base form the two interplaited sets on the side. This would make the use of pre-colored strands all running in one direction in the base impossible. The difficulty is cleverly met, as may be seen by close examination of the figures of the bases of these baskets, by coloring only half of each strand, carefully weaving so that the change in color on a given strand is at the diagonal of the base, and so that the colored fibers run in opposite directions in adjacent triangular segments of the base. This is done in such a way that on the sides all the colored strands are parallel.

Occasionally single strands of wadapi, naturally much darker than manare, are woven across a manare fabric. This does have a somewhat decorative effect, but it is never used for that reason but only for the functional purpose of anchoring a wadapi strand that is to be used for lashing edge re-enforcement.

*285 Typical designs are seen in Figs. 51, 56B, 56C, 57, 59A, 62, 63. The
531 elements of these designs are widespread (Roth shows examples of virtually all
●153 of them from British Guiana) and are simply learned by rote and handed on
[171] from one generation to the next. A Kamarakoto basket maker knows by this rote memory what exact formula for twilling will produce a picture of a frog, but he is unable to make a satisfactory or artistic picture of a frog in any other medium and I suspect, although I have not tried this out and cannot be positive, that he would in most or all cases be unable to produce in basketwork a picture for the elements of which he did not already know the twilling formula. In the combination of these elements into the more complex patterns, however, he shows considerable ingenuity and variety, to such an extent that except for the simplest geometrical patterns he seldom produces two designs that are exactly alike.

Exactly the same sort of rote knowledge of elements of designs with originality in combining these elements is shown by the women in weaving their bead aprons.

531 This is a convenient place for mention of Kamarakoto graphic skill in
532 general. It is very poor. Few Indians, at least in South America, surpass them
[46] in the more mechanical elements of technique and they have a genuine esthetic pleasure in work, such as basketry, that is well done, but there does not appear now to be among the members of the tribe any tradition of art or design on a purely esthetic basis or any individual who is an artist in any sense not included in the word artisan. They have learned and take delight in graphic design that is integral in the process of manufacture, but seem almost completely devoid of any idea of embellishing an article of which this is not true. For instance, I did not see any of their various wooden objects, troughs, benches, etc., on

153 [158] There are no mentally pathological or psychotic individuals (although there are among the Taurepanes) and as far as one can judge in such an alien race the average of intelligence is well up to the Venezuelan standard, or that of any other civilized country. The most stupid man encountered was not of Kamarakoto descent and although below the Kamarakoto observed range was dull normal rather than truly abnormal in any way.

Measurements

141 126 No special equipment for anthropometry was available, so that it seemed best to take only a few standard measurements on each of as many subjects as possible. In all, 68 individuals, mostly Kamarakotos, were measured in Kamarata and 25 Taurepánes in Santa Elena. As far as I know, these are the first measurements to be made on Arekunas of any sort, and relatively few are available for any living Venezuelan Indians.

Head calipers were devised on the spot from pieces cut from an empty gasoline tin, a clumsy instrument but one that proved to give consistent and accurate results within about 1%, or less, quite close enough for figures to be averaged and almost as close as can be obtained on a living subject with the best of means. Only the standard head length and width (with the index calculated from them) were taken. These were recorded and are here given throughout in millimeters and were read to the closest millimeter. Stature was measured against a post and span with a steel tape. These were read to the nearest half centimeter and are given in centimeters. Sitting height, similarly read and given, was obtained by having the subject sit on a box against a post, with the thighs approximately horizontal, the buttocks firmly against the post, and the torso as erect as possible with the eyes directed straight forward. The important element leg-length was not directly measured but was taken as the difference between stature (standing height) and sitting height, also given in centimeters to the nearest half centimeter. Weight could be only very crudely taken with game scales calibrated in pounds and readable only to the nearest 5 pounds, but accurate to that point. These weights are given in pounds. Despite this crudeness, it was worthwhile to investigate this point which seems never to have been studied in any allied group and the averages are generally reliable to within about a pound. Weights of Taurepánes were not taken.

126 Besides these measurements, the detailed records include the Spanish name (if any) of each individual, estimated or relative age, place of residence, notes on personal appearance, and whenever accurately possible relationship to other recorded individuals, marital state, and numbers and sexes of children living and dead. I also have at least one and sometimes several photographs of each recorded individual. These detailed records are permanently filed and available to anyone interested, but they are not here published. For present

193 88. Judging from my own observations and from those of Koch-Grünberg
127 and others, this suffix seems to be translated in the wrong person throughout Baltasar's list, uya being first, not second, person.

126 89. When we had been taking photographs several small boys followed
153 us and each other around pointing and shouting "tsə?" in imitation of the shutter.
195 This seemed about to become the word for "camera" in Kamarakoto, but ap-
192 parently it gave way to the word retórata, from "retratar" which they often heard us say in connection with photography and which they apparently decided was the word for the object used rather than for the process.

197 90. But there are surely unknown or at least unfixed dialects within a relatively short distance to the west and a longer distance to the south that are very closely allied to Kamarakoto.

197 91. This is valid evidence of the close affinities, but it should be noted
192 that it is considerably aided by the fact that the Kamarakotos know a good many
[439] Taurepán words as foreign words. They are inveterate traders and have acquired a smattering of several other Carib dialects, words that they know but do not use among themselves.

101 92. He was under the erroneous impression that the other Arekumas were
114 forest tribes, which would have suggested a real distinction, but in fact they are sabana Indians to just the same extent and in just the same way as the Taurepanes.

101 93. But no good local name has been proposed. The Kamarakotos call
[103] them the Arekumas of Luepa, from what is now (but has only recently become)
[292] the principal place of that region. The missionaries of Luepa and Santa Elena
[114] tend to confine the name Arekuna to these Indians of the northern part of the Gran Sabana, a usage that seems to me extremely inconvenient and contrary to precedent and usage either native or European.

197 94. It is not a Kamarakoto vocabulary but resembles Kamarakoto more
114 than does Taurepán in some respects and differs more than does Taurepán in others. I have gone through the vocabulary carefully but have not given any comparisons with it here. Its status is thoroughly unsatisfactory for dialect studies and the Arekuna language as a whole is better known in the Taurepán dialect. I have not been able to find anywhere in Koch-Grünberg's five volumes that he states, within several hundred miles, where his "Arekuna" is actually spoken, or even any assurance that it is not a mixture of words from several different Arekuna dialects.

273 574 177. Of course all individuals spend intervals sleeping, but some are awake and hilarious at all times.

533 539 178. This is a free and not a literal rendering. The language of these songs, despite the fact that they can include some improvisation, is not common speech but is "poetic," probably archaic, and is not entirely clear even to all the Indians. The translation given conveys the sense of the words as they understand them.

[195] 179. In prose language the equivalent would be some expression like autsimbe dai?, "I am satisfied, pleased."

535 171 180. The Makuchi song given by Roth refers to the white clay paint, which was evidently essential to the dance in its more primitive or more stereotyped form, but in all the Kamarakoto dances such pseudo-ritualistic compulsions have become voluntary and are often omitted — this is true even of the parichara-pon.

524 153 181. A boy at Uruyén made a remarkably good small model of an airplane, including workable wheels and a propeller that turned in the wind. I could not learn that he received any help or inspiration from more sophisticated sources and he maintained that the work was entirely his own idea and execution, but I find this almost incredible and cannot record it as a fact.

773 182. But as will be seen, this legend or myth is composite and consists of several quite distinct stories united by assigning the leading role to the same character.

773 115 126 128 183. It is interesting, as illustrative of his own comprehension and insistence on the value of complete accuracy, that Antonio himself demanded this procedure and refused to leave a passage until convinced of my thorough comprehension of it.

539 184. This is adopted as the best non-technical transcription of the name maicha?.

[415] 185. A small gourd vessel, wai in Kamarakoto.

[825] 186. The kind called atsi:gamo, the Venezuelan "cachicamo."

[834] 187. maraka, a gourd rattle with a wooden handle.